



# LITERARY SUPPLEMENT

77th Year

25 AUGUST 1978

3,986

Art & Architecture	954
Ancient Greece	956
Austronesia	957
China & Japan	948
Fiction	945
German History	942-3
Language	946
Literature	944, 947, 949, 951
Sociology	955

Robert M. Adams: <i>Bad Mouth: Fugitive Papers on the Dark Side</i> ..	916
Joan M. Allen: <i>Candles and Carnival Lights: The Catholic Sensibility of F. Scott Fitzgerald</i> ..	944
Kaj Blegvad Anderson: <i>African Traditional Architecture</i> ..	954
M. M. Austin and P. Vidal-Naquet: <i>Economic and Social History of Ancient Greece</i> ..	936
Zygmunt Bauman: <i>Hermeneutics and Social Science</i> ..	955
Pearl Binder: <i>Treasure Islands: The Trials of the Ocean Islanders</i> ..	957
Henry Arthur Bright: <i>Happy Country This America</i> ..	955
Susan Buck-Morris: <i>The Origin of Negative Dialectics</i> ..	953
David Chow and Richard Spangler: <i>Kung Fu: History, Philosophy and Technique</i> ..	948
Murray Cohen: <i>Sensible Words: Linguistic Practice in England 1640-1785</i> ..	946

John Cronin: <i>Gerald Griffin 1803-1840: A Critical Biography</i> ..	947
Anthony Giddens: <i>Durkheim</i> ..	955
R. T. Gould: <i>Captain Cook</i> ..	957
Gerald Griffin: <i>The Rivals and Trucy's Ambition</i> ..	947
W. K. C. Guthrie: <i>A History of Greek Philosophy, Volume 5: The Later Plato and the Academy</i> ..	956
K. R. Howe: <i>The Loyalty Islands: A History of Culture Contacts 1840-1900</i> ..	957
Geoffrey Hutton: <i>Adam Lindsay Gordon</i> ..	944
Franz Kafka: <i>Letters to Friends, Family and Editors</i> ..	949
Gavin Kennedy: <i>The Death of Captain Cook</i> ..	957
Jean-Pierre Lehmann: <i>The Image of Japan: From Feudal Isolation to World Power 1850-1905</i> ..	948
Maledicta, Volume 1, Number 2 ..	946
Czeslaw Milosz: <i>Utworki Poetyckie: Poems</i> ..	951

Walther Rathenau: <i>Gesamtausgabe, Volume 2: Hauptwerke und Gespräche</i> ..	952
William Rubin (Editor): <i>Cézanne: The Late Work</i> ..	954
Raymond Sanley (Editor): <i>Tourist to the Antipodes: William Archer's Australian Journey 1876-77</i> ..	952
Chester G. Starr: <i>The Economic and Social Growth of Early Greece, 800-500 BC</i> ..	953
Richard Taylor: <i>The Drama of W. B. Yeats: Irish Myth and the Japanese No</i> ..	954
F. A. Worsley: <i>The Great Antarctic Rescue: Shackleton's Boat Journey</i> ..	952
Chaim Bermant: <i>Now Newman Was Old</i> ..	955
Iris Murdoch: <i>The Sea, The Sea</i> ..	956
Carolyn Slaughter: <i>Margaret</i> ..	956
John Toft: <i>The Underground Tree</i> ..	956

## FICTION

## CLASSIFIED ADVERTISEMENTS

### SOUTHERN ARTS

#### Writer in Residence 1979

Applications are invited from authors of published poetry or fiction for a residency attached to Wiltshire County Library and Museum Service and based at Devizes Public Library. The appointment will be for one year beginning in January, 1979, and a grant of £4,000 will be offered. Further details from the Literature Officer, Southern Arts, 19 Southgate Street, Winchester, Hampshire SO23 9EB. Please quote reference WRI2. Closing date for applications: 25th September, 1978.

### SOUTHERN ARTS

#### Literary Bursaries 1978/79

Bursaries renewable for periods of from three months to one year are again being offered to authors of published poetry or fiction who reside in the Southern Arts region. Awards will be of varying amounts, but the maximum allocated to any one writer in one year will be £3,000. Further details from the Literature Officer, Southern Arts Association, 19 Southgate Street, Winchester, Hants SO23 9EB. Please quote reference L12. Closing date for applications: Monday, 16 October.

## FOR SALE & WANTED

GARDEN HOUSE for Gardeners. Collectors, artists, plant-hunters. Ideal for studio, workshop, or as a second home. 1/2 acre, 1/2 mile from Weymouth, Dorset. Tel: 01305 251111.

## PUBLIC & UNIVERSITY APPOINTMENTS

### NEW ZEALAND

#### UNIVERSITY OF WAIKATO

##### PROFESSOR OF ENGLISH

The University of Waikato invites applications for the position of Professor of English. The holder of the post will be responsible for the teaching and supervision of students in the Department of English. The post is full-time and involves a significant teaching and supervisory role. The successful candidate will be expected to contribute to the development of the Department and to the University as a whole. Applications should be sent to the Vice-Chancellor, University of Waikato, Private Bag 3100, Hamilton, New Zealand. Closing date: 15 September 1978.

## EDUCATIONAL

### LIBRARY ASSISTANT

#### THE OXFORD CENTRE FOR MODERN STUDIES

##### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

## Norwich Book Fair

Blackfriars Hall, St Andrews Hall Plain, Norwich. Friday, 1st September, noon to 8 pm. Saturday, 2nd September, 10 am to 5 pm. 40 Stands. Admission 20p. Organised by Provincial Booksellers Fairs Assn. 11 Boutport Street, Banstead, N. Devon. Banstead 3641.

## LIBRARIANS

### LEICESTER POLYTECHNIC LIBRARY

#### ASSISTANT LIBRARIAN

##### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

###### INFORMATION SERVICE

## NORTH-EAST LONDON POLYTECHNIC

### WEST HAM PRINCIPAL LIBRARY ASSISTANT

#### LIBRARY ASSISTANT

##### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT

###### LIBRARY ASSISTANT











# Wordsworth and his Great Work

By John Beer

**WILLIAM WORDSWORTH:**  
*Home at Grasmere*  
Part First, Book First of "The Recluse"  
The Cornell Wordsworth  
Edition, edited by Beth Darlington  
478pp. Harrods: Harvester Press.  
1975. £10.50.

**ALAN G. HILL (Editor):**  
*The Letters of William and Dorothy Wordsworth*  
Vol 3: The Later Years  
Part 1 1821-1828  
762pp. Clarendon Press: Oxford  
University Press. £20.

It is hard to imagine that Wordsworth did not always, from the start, know what he was going to do. The studiousness of the sections into which he arranged his poems, the formality and strong-mindedness of his customary style all give an air of effortless premeditation. In recent years, however, the grand design suggested by his collected poems has been challenged by those who have sought to set out his works in order of composition, feeling that Wordsworth's earlier versions are often more interesting than the final ones and that a chronological arrangement might therefore give a better continuity to his best work.

So far as his published work is concerned, this plan has worked well; but when one has pursued the chronological method to its conclusion the riddling core to his achievement is found to lie in what he did not publish: a series of drafts, many of which were written over and revised during the early years and forming a general matrix of materials rather than a set of clearly defined poetic projects.

It is this body of manuscripts that forms the basis of the Cornell Wordsworth edition, at least as it has evolved so far. Each volume has been formed round a nucleus: the "Salisbury Plain" poems, the Two-Part Prelude of 1799 and now "Home at Grasmere". The various manuscripts are reproduced photographically and meticulously transcribed; the editor also produces a "reading text" for the reader's convenience and in an introduction discusses the history of the enterprise and the main questions that arise as one studies the manuscript drafts.

With *Home at Grasmere*, as with its predecessors, much of the work is excellent and becomes immediately necessary to any serious student of Wordsworth. The editor, Beth Darlington, is to be congratulated. The problems that arise with this volume are more intricate and extensive than with its predecessors, however, since *Home at Grasmere* (as the title suggests) cannot be properly considered without reference to the whole enterprise of *The Recluse*, the long projected poem which came to figure so largely in Wordsworth's plans.

It is at this point that the dangers inherent in reading Wordsworth's later statements back into his earlier purposes begin to be apparent. The editor understandably insists "Home at Grasmere" throughout as an essential part of the projected "Recluse". As is well known, Wordsworth's final plan for the poem was that it should be preceded by the Prelude and followed by the Excursion. The Prelude and the Excursion, the middle one being the "Recluse", this would have been an epic in the grand style, these three poems being the "Recluse" in its three parts. The Prelude and the Excursion, the middle one being the "Recluse", this would have been an epic in the grand style, these three poems being the "Recluse" in its three parts.

The impression given in the introduction here, however (and often given in work on Wordsworth) is that this was the form, and sense, which it took from the first. The time when it was first conceived. The point, likely to escape attention is that until 1804, at least, the poem was envisioned on a more modest scale, and that Wordsworth eventually wrote more than he had originally planned. When he first discussed the project in 1798 he said: "My object is to give pictures of Nature, Man and Society. Indeed, I know not any thing which will not come within the scope of my plan." The title as first planned is similar to the subtitle of *The Prelude*, *Sketches of the Growth of Nature, and of*

*Human Society*; and there is no indication that, at that time or for some years, Wordsworth envisaged a vast poem. "The more bulk of the poem as Wordsworth and Coleridge projected it," says the editor, "is overwhelming." This may be true of Wordsworth's later statements and it may be that Coleridge, who was active in the project from the start, always hoped for a longer poem: it was he, certainly, during those years, who spoke of the poem as Wordsworth's "Great Work". But Wordsworth, while looking to the poem as his main enterprise, was at first more modest in his plans. Writing to De Quincy in March 1804 he stated that *The Prelude* was more "than half complete" at 2,500 lines; to Sir George Beaumont in December, he stated that he hoped that *The Recluse* would run to ten or twelve thousand lines. That makes a total estimate of 16,500 lines; together, *The Prelude* and *The Excursion* as completed run to about 17,000. As some point later in 1804, clearly, Wordsworth's conception of the scale increased sharply; and the indications are that it was just after *The Prelude* had nearly doubled its anticipated length that he increased his projection of what he might achieve in the main poem.

There is no conclusive evidence, moreover, that *Home at Grasmere* was originally intended to form part of *The Recluse*. It may have been, but the belief that it was sprang up at a time when the only text in print contained the long passage which Wordsworth later extracted as his "prospectus" for the longer poem, and was dated from internal evidence in the spring of 1800. The point which emerged some years ago from Finch's work on the manuscripts, however, was that the texts which have survived almost certainly come from a later period, round about 1805-06. The "prospectus" lines, whenever drafted, were probably added to the poem during these later years. When Wordsworth first set down to write "Home at Grasmere", it is quite possible that he was doing no more than compose a poem in celebration of his arrival with Dorothy in the Lake District, and that the decision to make it the opening to *The Recluse* was taken "reading text" for the reader's convenience and in an introduction discusses the history of the enterprise and the main questions that arise as one studies the manuscript drafts.

After that, of course, there was no doubt in his mind that it ought to be the opening, and it had always been closely related to his larger concern; but in 1800 it would not have formed an obvious part of a poem that was to cover "The Prelude" and "The Ruined Cottage". What is more surprising perhaps is that after *The Excursion* he should have felt the need to produce a still larger poem, and that he should have continued to envisage the expectation that it would be completed, when in fact so little towards it had been produced. Yet at various points in the later years, as the editor recounts, he would talk about his poem as if it were planned out in his mind. Dorothy's father, it is expressed regularly in her letters—though she herself, when speaking of the need for him to get on as if he were to complete another great work, commented, "I say another—for I consider *The Excursion* as one work though the Title-page tells that it is but a part of one that has another Title". As late as 1831 there was renewed activity, with various people reporting in subdued excitement that he was at work on the "Recluse". The Prelude and the Excursion, the middle one being the "Recluse", this would have been an epic in the grand style, these three poems being the "Recluse" in its three parts.

It was not until 1836 that Wordsworth dropped the subtitle "Being a Portion of the Recluse" from the title page. *The Excursion*, and hence the original plan for the poem, the larger poem which was to be beyond his powers.

A mixture of vanity and laudable ambition had driven him during these years, perhaps, but there is still something puzzling about the lack of self-knowledge that could have led him to attempt the project so long that he was going to write a poem which apparently had so little existence on paper or in his mind. Besides writing the long poem on his own life, he had fulfilled the larger plan envisaged in the "prospectus", which indeed contained "Pictures of Nature, Man and Society".

Why was he not content to leave it at that?

Something important remained unfulfilled, evidently, and we turn back to *Home at Grasmere* (by then firmly headed "Part First, Book First" of *The Recluse*) to discover what it was. As mentioned above, the original 1800 version of the poem reads less like the introduction to a long epic than as a simpler poem, celebrating his arrival with Dorothy in Grasmere and recounting signs that their settlement in the vale was being blessed. He recalled the stark winter journey across Yorkshire, including the experience of trance at Hart-leap Well when they meditated together on the fate of the animal celebrated there and their sense of a binding love between man and animated creation. In recently writing the 1799 Prelude he had celebrated the effects of Coleridge's stimulating ideas; now it was Dorothy who was at the centre of the scene. Dorothy is no longer as in previous poems instructed, adored or invoked but now accepted as partner and participant in discovery of the principle of love in nature and man—a principle felt to be embodied both in moments of deeper perception and in their own relationship. What Wordsworth is concerned to say in this poem is that by establishing themselves in the surety of this human love they are offering a way forward for mankind. As human beings come to participate in the love which is the principle of the universe, they establish a wider relationship of the kind and so hasten the coming of "the milder day".

It was from his desire that *The Recluse* should body forth these sentiments centrally, no doubt, that Wordsworth came to see (or confirm) this passage as offering a central induction into what he wanted to say there. But in 1805-06, when he returned to the poem in earnest, it was precisely this set of beliefs that was most under siege. *The Prelude* had proved more expensive than he expected; the method of "The Ruined Cottage" could be extended to provide a series of personae and narrators, a set of commentaries on human life as it was actually lived in the Lakeland dales—and so it would be, in *The Excursion*. But the central vision which caught the finer tone in nature and related it to the finer tone in humanity, and which he had known in the great days with Dorothy and Coleridge, had not continued to realize itself as he hoped. A brave attempt by the three to recapture it in the Scottish Tour a year after Wordsworth's marriage had not proved very successful. It had also suffered a severe setback in the death of John Wordsworth at sea. Wordsworth evidently continued to hope that it would find bodiless form and that what had been pledged with Dorothy would turn out to be justified.

In some respects his public address was no more than a facade: William Jordan, who got to know him at this time, described his high hopes in private, after a visit to the Italian Opera. One also senses, however, the long shadow of his previous hopes and plans. In his case, marriage and the bringing up

of children had been (in Wordsworth's phrase) the occasion of his "retirement into the quotidian". It was his household duties once they came, and his own sense of responsibility to his family, which still haunted by the "retirement" vision of earlier years, yet feeling the need to do with everyday tasks in their own terms.

In one sense the form of a whole process had always been there, embryonically at least; in the "Miltonic movement" of his Prospectus, look forward to the time when the "discerning intellect of Man" should be "wedded to the goodly universe". In love and in passion, but in the more sober commentary of the early "Home at Grasmere" he had already recognized the obstacles that lay in the way of such a consummation. It could be exclamationary.

It lives us now! this vale so beautiful Begins to love us... He could also write spirited verse in celebration of the waterfalls and wondrous energies. Immediately afterwards, however, an inkblot note of admonition had crept in: he noticed that the two swans, now missing, a suspicion that they had been hunted by some local people who do not know the kind of material on which histories of women in the ancient world must base their work. Its unflattering physical appearance and the presence of a certain number of misprints and errors detract little from its value.

No two scholars would make quite the same selection from the large body of available material, but this is an excellent selection, and will satisfy most readers. Literary texts are valuably supplemented by the evidence of inscriptions and papyri. Legal documents are used skilfully to show the woman's position as it was determined by the law. Medical literature is impressively, but perhaps rather too extensively, made use of. It shows how much hope to keep faith with the past, and how much the modern world has lost. The days of their early settlement, but he had in effect written his elegy on them as early as 1807 in *The White Doe of Rylance*, in the speech of Francis to Emily which includes the lines: "If I could but have seen thee, together, in a pure faith..."

Occasionally he still talked about what his great poem might contain, but his own sense of the power of sound were thought of as embodying possible elements. His main writing was in prose. In his poems he chose limited subjects, which, rooted in the everyday, he tried to link with his larger purpose—whether it was an unusually beautiful peasant girl in *Herfordshire* or the Whishing-gate in *Grasmere*. For later readers such texts (which are often found in the text) are a reminder of further stages in Wordsworth's development, requiring him to seize upon subjects that would be linked between the actual and the transcendental in as genuine a manner as possible.

The only way in which Wordsworth might now have written his long poem and re-awaken his former powers was perhaps by adopting his own predicament and expressing it faithfully, in a further, more subjective poem he might have written what was begun in *The Prelude* by describing the later life of his children, surrounded by ordinary human affairs. Such a poem would have involved difficult decisions, but change in his role of friendship with Dorothy, the fate of his children, his brother, and two of his children, but it would have been called upon those resources in his earlier poem. Instead, however, his own sense of responsibility responded with alacrity to the voices of the world, that called for a new poem. But since he now had little interest in the problems of industrial society, which were the root of contemporary distress, he late disdained to find a theme for his poem. Later readers are likely to find this rewarding mainly for the signal clues they contain to the true and complex history of the *Grasmere Recluse*.

"And visits soon?" "But there's no answer to that, so 'Look' she says, 'The light-house', and watches its light beam circle on the palm trees lifted inland, a lashed hotel, their soldiers, crossing the sand." "Madame, imagine him out tonight, walking alone safely as those, but remembering you. Their uniforms? Winter, maybe, will end the war, and then..." The light comes round, discovers the wide beach deserted again.

and her seeing his picture above the hearth suddenly clings. How he will fade; she thinks, whatever I choose. No love can keep him alive for me, just as he was, no trust. And never my patience—

my standing like this each night and hearing, in silence with company, waves heave forward below the house, as minute by minute our lost happiness changes to fiction. I cannot believe is mine.

Andrew Motion

## The subordinate sex

By Hugh Lloyd-Jones

**MARY F. LEFKOWITZ and MAUREEN FANT:**  
*Women in Greece and Rome*  
236pp. Sarasota, Florida: Samuel Sterens. \$10 (paperback, \$3.95).

Flouting the other day through one of the vast cooperative paperback bookstores, on which the modern American university so deviously depends, for the section devoted to the ancient world, I found the ancient world hemmed in between "Black Studies", "Gay Studies" and "Women's Studies". My distress was mitigated by the discovery that the "Women's Studies" section contained a large pile of copies of Sarah Tompkins's *Women in the Ancient World, Goddesses, Whores, Wives and Slaves*.

Mary F. Lefkowitz and Maureen Fant's *Women in Greece and Rome* is another reminder that even a topic as useful as a fashionable topic may be useful. It is intended to be accessible to people who do not know the kind of material on which histories of women in the ancient world must base their work. Its unflattering physical appearance and the presence of a certain number of misprints and errors detract little from its value.

No two scholars would make quite the same selection from the large body of available material, but this is an excellent selection, and will satisfy most readers. Literary texts are valuably supplemented by the evidence of inscriptions and papyri. Legal documents are used skilfully to show the woman's position as it was determined by the law. Medical literature is impressively, but perhaps rather too extensively, made use of. It shows how much hope to keep faith with the past, and how much the modern world has lost. The days of their early settlement, but he had in effect written his elegy on them as early as 1807 in *The White Doe of Rylance*, in the speech of Francis to Emily which includes the lines: "If I could but have seen thee, together, in a pure faith..."

Occasionally he still talked about what his great poem might contain, but his own sense of the power of sound were thought of as embodying possible elements. His main writing was in prose. In his poems he chose limited subjects, which, rooted in the everyday, he tried to link with his larger purpose—whether it was an unusually beautiful peasant girl in *Herfordshire* or the Whishing-gate in *Grasmere*. For later readers such texts (which are often found in the text) are a reminder of further stages in Wordsworth's development, requiring him to seize upon subjects that would be linked between the actual and the transcendental in as genuine a manner as possible.

The only way in which Wordsworth might now have written his long poem and re-awaken his former powers was perhaps by adopting his own predicament and expressing it faithfully, in a further, more subjective poem he might have written what was begun in *The Prelude* by describing the later life of his children, surrounded by ordinary human affairs. Such a poem would have involved difficult decisions, but change in his role of friendship with Dorothy, the fate of his children, his brother, and two of his children, but it would have been called upon those resources in his earlier poem. Instead, however, his own sense of responsibility responded with alacrity to the voices of the world, that called for a new poem. But since he now had little interest in the problems of industrial society, which were the root of contemporary distress, he late disdained to find a theme for his poem. Later readers are likely to find this rewarding mainly for the signal clues they contain to the true and complex history of the *Grasmere Recluse*.

"And visits soon?" "But there's no answer to that, so 'Look' she says, 'The light-house', and watches its light beam circle on the palm trees lifted inland, a lashed hotel, their soldiers, crossing the sand." "Madame, imagine him out tonight, walking alone safely as those, but remembering you. Their uniforms? Winter, maybe, will end the war, and then..." The light comes round, discovers the wide beach deserted again.

and her seeing his picture above the hearth suddenly clings. How he will fade; she thinks, whatever I choose. No love can keep him alive for me, just as he was, no trust. And never my patience—

my standing like this each night and hearing, in silence with company, waves heave forward below the house, as minute by minute our lost happiness changes to fiction. I cannot believe is mine.

Andrew Motion

sive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however, she has been brought up in the country, with no female relatives to teach her bad habits, by a stern father who beats her. Aristotle's view of woman's place in society is representative of his time: "The slave," he writes, "has no deliberative faculty; if all the woman has, but it is without authority." Uneducated as they were, women were often superstitious. Spartan women were freer than those of Athens, probably because the numbers of future soldiers had to live a lonely life: we get exquisite glimpses of Spartan girls in Alcman, and in the last chorus of Aristophanes' *Lysistrata*.

Of course, innumerable women were loved and respected by their menfolk; this is clear from the praises of them that are quoted, condescending though some of these may sound. Epic and dramatic texts are not cited in this book; but it is not safe to deny that the portrayal of legendary heroines in literature—like the prevalent worship of goddesses—tells us nothing about the actual status of women in reality. In the upper reaches of society women clearly had more scope for exercising their special gifts, though evidence is sadly lacking. One did not have to be a *Deiphobe*, like Alcibiades' wife, to achieve this. Cleon's sister, Elpinice, was equally distinguished: a pious used for voting in an ostracism bears the legend, "Let Cleon go, and take Elpinice with him." During the Hellenistic period, when the Greek world was ruled by monarchies, notable princesses made their appearance, from Arsinoe and Berenice in the third century BC to Cleopatra in the first.

More significantly still, Greek society was the first in which doubts about the justice of women's subordination were expressed. Such doubts were expressed by philosophers, by poets, by historians, by dramatists, by modern standards this appears deficient. Much material is assembled from various sources to illustrate the daily life of women. The six pages of notes are generous, though I must except note 4, which is a good suggestion about sexual implications in Alcman's *Louvre* (thereafter) and one regrets that there are not more of them.

Some of the texts are translated by the editors themselves; others are reproduced from other books, which books one must go to for the purpose of discovery. In view of their purpose, the editors rightly prefer literary renderings. Most of these are adequate, particularly those by the editors themselves, but a number seem a trifle flat. The editors rightly include the wonderful description of an ancient Greek woman in the recently discovered Colophon fragment of an epigram of Archilochus, which is of those who have made asses of themselves by disputing its authenticity have gone so far as to argue that no man ever talked to an Hellenistic woman in private before the Hellenistic age; but they have taken over a feeble rendering by John Van Sickle, which they themselves could certainly have improved on.

The strain of misogyny in Greek poetry apparent early on in *Alcman* and *Semonides* and still working by the mimographers of the Hellenistic age, should not encourage one to think that women were systematically ground down by a male chauvinist tyranny; their place in Greek society, their place in the society of which we have very little knowledge, was subordinate. At the same time, a woman as a mere mechanism for generating children and transmitting property. How much a woman lay in the power of her husband is seen in the first oration of *Lysias*, whose speaker vividly describes how he taught his wife to obey and to respect his legal right to kill her. Her tone expresses a repulsive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however, she has been brought up in the country, with no female relatives to teach her bad habits, by a stern father who beats her. Aristotle's view of woman's place in society is representative of his time: "The slave," he writes, "has no deliberative faculty; if all the woman has, but it is without authority." Uneducated as they were, women were often superstitious. Spartan women were freer than those of Athens, probably because the numbers of future soldiers had to live a lonely life: we get exquisite glimpses of Spartan girls in Alcman, and in the last chorus of Aristophanes' *Lysistrata*.

Of course, innumerable women were loved and respected by their menfolk; this is clear from the praises of them that are quoted, condescending though some of these may sound. Epic and dramatic texts are not cited in this book; but it is not safe to deny that the portrayal of legendary heroines in literature—like the prevalent worship of goddesses—tells us nothing about the actual status of women in reality. In the upper reaches of society women clearly had more scope for exercising their special gifts, though evidence is sadly lacking. One did not have to be a *Deiphobe*, like Alcibiades' wife, to achieve this. Cleon's sister, Elpinice, was equally distinguished: a pious used for voting in an ostracism bears the legend, "Let Cleon go, and take Elpinice with him." During the Hellenistic period, when the Greek world was ruled by monarchies, notable princesses made their appearance, from Arsinoe and Berenice in the third century BC to Cleopatra in the first.

More significantly still, Greek society was the first in which doubts about the justice of women's subordination were expressed. Such doubts were expressed by philosophers, by poets, by historians, by dramatists, by modern standards this appears deficient. Much material is assembled from various sources to illustrate the daily life of women. The six pages of notes are generous, though I must except note 4, which is a good suggestion about sexual implications in Alcman's *Louvre* (thereafter) and one regrets that there are not more of them.

Some of the texts are translated by the editors themselves; others are reproduced from other books, which books one must go to for the purpose of discovery. In view of their purpose, the editors rightly prefer literary renderings. Most of these are adequate, particularly those by the editors themselves, but a number seem a trifle flat. The editors rightly include the wonderful description of an ancient Greek woman in the recently discovered Colophon fragment of an epigram of Archilochus, which is of those who have made asses of themselves by disputing its authenticity have gone so far as to argue that no man ever talked to an Hellenistic woman in private before the Hellenistic age; but they have taken over a feeble rendering by John Van Sickle, which they themselves could certainly have improved on.

The strain of misogyny in Greek poetry apparent early on in *Alcman* and *Semonides* and still working by the mimographers of the Hellenistic age, should not encourage one to think that women were systematically ground down by a male chauvinist tyranny; their place in Greek society, their place in the society of which we have very little knowledge, was subordinate. At the same time, a woman as a mere mechanism for generating children and transmitting property. How much a woman lay in the power of her husband is seen in the first oration of *Lysias*, whose speaker vividly describes how he taught his wife to obey and to respect his legal right to kill her. Her tone expresses a repulsive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however, she has been brought up in the country, with no female relatives to teach her bad habits, by a stern father who beats her. Aristotle's view of woman's place in society is representative of his time: "The slave," he writes, "has no deliberative faculty; if all the woman has, but it is without authority." Uneducated as they were, women were often superstitious. Spartan women were freer than those of Athens, probably because the numbers of future soldiers had to live a lonely life: we get exquisite glimpses of Spartan girls in Alcman, and in the last chorus of Aristophanes' *Lysistrata*.

Of course, innumerable women were loved and respected by their menfolk; this is clear from the praises of them that are quoted, condescending though some of these may sound. Epic and dramatic texts are not cited in this book; but it is not safe to deny that the portrayal of legendary heroines in literature—like the prevalent worship of goddesses—tells us nothing about the actual status of women in reality. In the upper reaches of society women clearly had more scope for exercising their special gifts, though evidence is sadly lacking. One did not have to be a *Deiphobe*, like Alcibiades' wife, to achieve this. Cleon's sister, Elpinice, was equally distinguished: a pious used for voting in an ostracism bears the legend, "Let Cleon go, and take Elpinice with him." During the Hellenistic period, when the Greek world was ruled by monarchies, notable princesses made their appearance, from Arsinoe and Berenice in the third century BC to Cleopatra in the first.

More significantly still, Greek society was the first in which doubts about the justice of women's subordination were expressed. Such doubts were expressed by philosophers, by poets, by historians, by dramatists, by modern standards this appears deficient. Much material is assembled from various sources to illustrate the daily life of women. The six pages of notes are generous, though I must except note 4, which is a good suggestion about sexual implications in Alcman's *Louvre* (thereafter) and one regrets that there are not more of them.

Some of the texts are translated by the editors themselves; others are reproduced from other books, which books one must go to for the purpose of discovery. In view of their purpose, the editors rightly prefer literary renderings. Most of these are adequate, particularly those by the editors themselves, but a number seem a trifle flat. The editors rightly include the wonderful description of an ancient Greek woman in the recently discovered Colophon fragment of an epigram of Archilochus, which is of those who have made asses of themselves by disputing its authenticity have gone so far as to argue that no man ever talked to an Hellenistic woman in private before the Hellenistic age; but they have taken over a feeble rendering by John Van Sickle, which they themselves could certainly have improved on.

The strain of misogyny in Greek poetry apparent early on in *Alcman* and *Semonides* and still working by the mimographers of the Hellenistic age, should not encourage one to think that women were systematically ground down by a male chauvinist tyranny; their place in Greek society, their place in the society of which we have very little knowledge, was subordinate. At the same time, a woman as a mere mechanism for generating children and transmitting property. How much a woman lay in the power of her husband is seen in the first oration of *Lysias*, whose speaker vividly describes how he taught his wife to obey and to respect his legal right to kill her. Her tone expresses a repulsive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however, she has been brought up in the country, with no female relatives to teach her bad habits, by a stern father who beats her. Aristotle's view of woman's place in society is representative of his time: "The slave," he writes, "has no deliberative faculty; if all the woman has, but it is without authority." Uneducated as they were, women were often superstitious. Spartan women were freer than those of Athens, probably because the numbers of future soldiers had to live a lonely life: we get exquisite glimpses of Spartan girls in Alcman, and in the last chorus of Aristophanes' *Lysistrata*.

Of course, innumerable women were loved and respected by their menfolk; this is clear from the praises of them that are quoted, condescending though some of these may sound. Epic and dramatic texts are not cited in this book; but it is not safe to deny that the portrayal of legendary heroines in literature—like the prevalent worship of goddesses—tells us nothing about the actual status of women in reality. In the upper reaches of society women clearly had more scope for exercising their special gifts, though evidence is sadly lacking. One did not have to be a *Deiphobe*, like Alcibiades' wife, to achieve this. Cleon's sister, Elpinice, was equally distinguished: a pious used for voting in an ostracism bears the legend, "Let Cleon go, and take Elpinice with him." During the Hellenistic period, when the Greek world was ruled by monarchies, notable princesses made their appearance, from Arsinoe and Berenice in the third century BC to Cleopatra in the first.

More significantly still, Greek society was the first in which doubts about the justice of women's subordination were expressed. Such doubts were expressed by philosophers, by poets, by historians, by dramatists, by modern standards this appears deficient. Much material is assembled from various sources to illustrate the daily life of women. The six pages of notes are generous, though I must except note 4, which is a good suggestion about sexual implications in Alcman's *Louvre* (thereafter) and one regrets that there are not more of them.

Some of the texts are translated by the editors themselves; others are reproduced from other books, which books one must go to for the purpose of discovery. In view of their purpose, the editors rightly prefer literary renderings. Most of these are adequate, particularly those by the editors themselves, but a number seem a trifle flat. The editors rightly include the wonderful description of an ancient Greek woman in the recently discovered Colophon fragment of an epigram of Archilochus, which is of those who have made asses of themselves by disputing its authenticity have gone so far as to argue that no man ever talked to an Hellenistic woman in private before the Hellenistic age; but they have taken over a feeble rendering by John Van Sickle, which they themselves could certainly have improved on.

The strain of misogyny in Greek poetry apparent early on in *Alcman* and *Semonides* and still working by the mimographers of the Hellenistic age, should not encourage one to think that women were systematically ground down by a male chauvinist tyranny; their place in Greek society, their place in the society of which we have very little knowledge, was subordinate. At the same time, a woman as a mere mechanism for generating children and transmitting property. How much a woman lay in the power of her husband is seen in the first oration of *Lysias*, whose speaker vividly describes how he taught his wife to obey and to respect his legal right to kill her. Her tone expresses a repulsive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however, she has been brought up in the country, with no female relatives to teach her bad habits, by a stern father who beats her. Aristotle's view of woman's place in society is representative of his time: "The slave," he writes, "has no deliberative faculty; if all the woman has, but it is without authority." Uneducated as they were, women were often superstitious. Spartan women were freer than those of Athens, probably because the numbers of future soldiers had to live a lonely life: we get exquisite glimpses of Spartan girls in Alcman, and in the last chorus of Aristophanes' *Lysistrata*.

Of course, innumerable women were loved and respected by their menfolk; this is clear from the praises of them that are quoted, condescending though some of these may sound. Epic and dramatic texts are not cited in this book; but it is not safe to deny that the portrayal of legendary heroines in literature—like the prevalent worship of goddesses—tells us nothing about the actual status of women in reality. In the upper reaches of society women clearly had more scope for exercising their special gifts, though evidence is sadly lacking. One did not have to be a *Deiphobe*, like Alcibiades' wife, to achieve this. Cleon's sister, Elpinice, was equally distinguished: a pious used for voting in an ostracism bears the legend, "Let Cleon go, and take Elpinice with him." During the Hellenistic period, when the Greek world was ruled by monarchies, notable princesses made their appearance, from Arsinoe and Berenice in the third century BC to Cleopatra in the first.

More significantly still, Greek society was the first in which doubts about the justice of women's subordination were expressed. Such doubts were expressed by philosophers, by poets, by historians, by dramatists, by modern standards this appears deficient. Much material is assembled from various sources to illustrate the daily life of women. The six pages of notes are generous, though I must except note 4, which is a good suggestion about sexual implications in Alcman's *Louvre* (thereafter) and one regrets that there are not more of them.

Some of the texts are translated by the editors themselves; others are reproduced from other books, which books one must go to for the purpose of discovery. In view of their purpose, the editors rightly prefer literary renderings. Most of these are adequate, particularly those by the editors themselves, but a number seem a trifle flat. The editors rightly include the wonderful description of an ancient Greek woman in the recently discovered Colophon fragment of an epigram of Archilochus, which is of those who have made asses of themselves by disputing its authenticity have gone so far as to argue that no man ever talked to an Hellenistic woman in private before the Hellenistic age; but they have taken over a feeble rendering by John Van Sickle, which they themselves could certainly have improved on.

The strain of misogyny in Greek poetry apparent early on in *Alcman* and *Semonides* and still working by the mimographers of the Hellenistic age, should not encourage one to think that women were systematically ground down by a male chauvinist tyranny; their place in Greek society, their place in the society of which we have very little knowledge, was subordinate. At the same time, a woman as a mere mechanism for generating children and transmitting property. How much a woman lay in the power of her husband is seen in the first oration of *Lysias*, whose speaker vividly describes how he taught his wife to obey and to respect his legal right to kill her. Her tone expresses a repulsive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however, she has been brought up in the country, with no female relatives to teach her bad habits, by a stern father who beats her. Aristotle's view of woman's place in society is representative of his time: "The slave," he writes, "has no deliberative faculty; if all the woman has, but it is without authority." Uneducated as they were, women were often superstitious. Spartan women were freer than those of Athens, probably because the numbers of future soldiers had to live a lonely life: we get exquisite glimpses of Spartan girls in Alcman, and in the last chorus of Aristophanes' *Lysistrata*.

Of course, innumerable women were loved and respected by their menfolk; this is clear from the praises of them that are quoted, condescending though some of these may sound. Epic and dramatic texts are not cited in this book; but it is not safe to deny that the portrayal of legendary heroines in literature—like the prevalent worship of goddesses—tells us nothing about the actual status of women in reality. In the upper reaches of society women clearly had more scope for exercising their special gifts, though evidence is sadly lacking. One did not have to be a *Deiphobe*, like Alcibiades' wife, to achieve this. Cleon's sister, Elpinice, was equally distinguished: a pious used for voting in an ostracism bears the legend, "Let Cleon go, and take Elpinice with him." During the Hellenistic period, when the Greek world was ruled by monarchies, notable princesses made their appearance, from Arsinoe and Berenice in the third century BC to Cleopatra in the first.

More significantly still, Greek society was the first in which doubts about the justice of women's subordination were expressed. Such doubts were expressed by philosophers, by poets, by historians, by dramatists, by modern standards this appears deficient. Much material is assembled from various sources to illustrate the daily life of women. The six pages of notes are generous, though I must except note 4, which is a good suggestion about sexual implications in Alcman's *Louvre* (thereafter) and one regrets that there are not more of them.

Some of the texts are translated by the editors themselves; others are reproduced from other books, which books one must go to for the purpose of discovery. In view of their purpose, the editors rightly prefer literary renderings. Most of these are adequate, particularly those by the editors themselves, but a number seem a trifle flat. The editors rightly include the wonderful description of an ancient Greek woman in the recently discovered Colophon fragment of an epigram of Archilochus, which is of those who have made asses of themselves by disputing its authenticity have gone so far as to argue that no man ever talked to an Hellenistic woman in private before the Hellenistic age; but they have taken over a feeble rendering by John Van Sickle, which they themselves could certainly have improved on.

The strain of misogyny in Greek poetry apparent early on in *Alcman* and *Semonides* and still working by the mimographers of the Hellenistic age, should not encourage one to think that women were systematically ground down by a male chauvinist tyranny; their place in Greek society, their place in the society of which we have very little knowledge, was subordinate. At the same time, a woman as a mere mechanism for generating children and transmitting property. How much a woman lay in the power of her husband is seen in the first oration of *Lysias*, whose speaker vividly describes how he taught his wife to obey and to respect his legal right to kill her. Her tone expresses a repulsive self-satisfaction, and the same impression is conveyed, though in a different degree, by the insufficiently strong nature of Ichnomachus on his husband, who is treated as a lowly, in Xenophon's treatise on household management. In Menander's *Disagreement*, Menander is said to be the ideal husband, however,







## Transits of Mars and Mercury

\_\_\_\_\_

\_\_\_\_\_

...tent in stance or gesture. It is

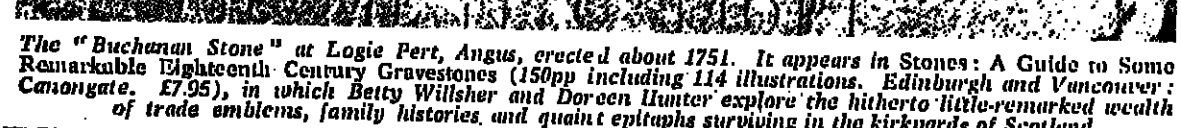
### The exhibition and its location

...that one of the factors in the discovery of penicillin was the love of water polo. They had chosen to work at Guy's Hospital, not because it was well-equipped laboratories but because it had a swimming-pool. He was to go to Guy's or King's Hospital, that famous sports

**By Stuart Sutherland**

investigator, it is his vanity and career prospects that are threatened; nor his sense of identity,

...originated respectively in the  
early and late periods of Kenya's  
colonial history. £7.25



**The "Buchanan Stone" at Logie Pert, Angus, erected about 1751. It appears in *Stones: A Guide to Some Remarkable Eighteenth Century Gravestones* (150pp including 114 illustrations. Edinburgh and Vancouver: Canongate, £7.95), in which Betty Wilsner and Doreen Lunt explore the hitherto little-remarked wealth of trade emblems, family histories, and quaint epitaphs surviving in the kirkyards of Scotland.**

## Fringe benefits in Salzburg

The stage ritual unfolded in semi-darkness for most of the time, while the orchestra pit remained brightly illuminated—a none too subtle piece of upstaging. Karajan imparted his famous allure to an orchestral sound

Important though it may be for morale, there is more to these counter-cultural happenings than satire. Just as important is the

vase paintings, archaic analogues of Plato, speeches of Aristophanes. He imposed by law, and looked beauty in the human bones. A discussion of feeling. With 56 pages of Sir Kenneth Dover is Professor of Classical Studies, University College, Oxford, and Fellow of the Royal Academy.

... classical poetry, the  
in the lawcourts. the come  
shows what restraints were  
at the Athenians' idea of  
s, their notion of manli-  
male homosexuality is in-  
illustrations. £15

President of Corpus Christi  
resident of the British

### Bruce Boucher

**28 September**

## GREEK HOMOSEXUALITY

K. J. Dover

Sir Kenneth Dover is President of Corpus Christi College, Oxford, and President of the British Academy.

**DUCKWORTH.**  
The Old Piano Factory, 43 Clarendon Crescent.

London, NW1

**DUCKWORTH**

**The Old Piano Factory, 43 Gloucester Crescent,  
London, NW1**

43 GIB  
1, NW1















